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and it gives further insights into the structure of the text, and why the text is so structured. In that respect, it deepens the Sinclair-type analysis, while integrating with it. Discrepancies between those two analyses in respect to moves and interaction function are not significant — the Horvath analysis is extended in the direction only to link up with rather than replicate what the Sinclair-type analysis would reveal.

CHAPTER THREE

ON THE ANALYSIS OF EXPOSITION

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1. Exposition and narration

Narration is concerned with what happened, often from the point of view of participants involved in what happened; exposition, on the other hand, is about the way things are, from the perspective of the observer. The difference between these two broad generic categories is learnt very early by children in school. Attention will be drawn here to some of the outstanding differences by an examination of texts produced by children. Texts 3.1-5 were selected by Joan Rothery from a corpus of texts collected by her, and in conjunction with Cate Poynton and Jim Martin as part of an ongoing research project on the development of children's writing in infants and primary school. Text 3.6 was contributed by Pat Warren, while 3.7 is used by the kind permission of Geoffrey Crewes. It formed part of the data he analysed for his M A thesis (Crewes:1980).

Consider the following two texts by young writers in year 2 of an infants school in NSW: 3.1 is a recount (Martin & Rothery:1980;1981 for categories used below for description); text 3.2 is a report — an early form of expository writing.

1. a. On Sunday my father bout us a puppy
   b. and we cout the puppy Jesey
   c. and I went to the shop
   d. to get a tin of dog food
   e. then I went back home
   f. then the puppy came to play wi with me
   g. then my mum coud me in sld
   h. to hath me dinu
   i. and I tod my mum I hatht put the dog in his box.
   j. I went in sld
   k. and then I had my dinu
   l. then my mum gathe me a drick.
   m. Then the puppy went to sleep
   n. and I went to sleep
   o. and my mum came
   p. and tuc me in
   q. then my mum went to sleep.

Text 3.1: Recount

2. a. Snails have a shell on their back
   b. to protect them selfs form enemy
   c. they like to hide behind a rock
   d. and it leavs a silvery track behide him.
   e. A snail has a strong foot.
   f. They stick to the ground fermilee.

Text 3.2: Report

Here two principal differences between narration and exposition are illustrated. Text 1 recounts a series of events about the writer getting a new puppy. And the recount is told from the point of view of the writer herself: the 'I' who experiences the story's events. Text 2 is about snails; not about a particular snail, but snails in general. And it is told from the point of view of an uninvolved observer. The writer does not appear in his text; he simply states the facts.

These observations about the nature of narrative and expository writing are not definitions; neither are they attempts to characterise narration or exposition in terms of their function. Rather they are generalisations about a number of linguistic patterns which members of our culture conventionally and repeatedly combine. The more important of these patterns are set out in Table 3.1 below. When texts are described as narration or exposition it is because they tend to exhibit all or most of these linguistic features (C. F. Taylor, 1983).

	Linguistic pattern	Narration	Exposition
I:	lexicogrammar —		
	1. grammar:		
	logical (clause complex)	complex; paratactic extension & enhancement	simple; paratactic extension & elaboration
	participant (nominal group)	concrete; specific	concrete & abstract; (facts); nominalisation
	process (verbal group)	individual; past	general; timeless (simple present)
	circumstance (adverbial group & prepositional phrase)	location: time & space	location, cause & manner
	events/states (clause)	material	material (timeless) & relational
	2. lexis:		
	lexical item	concrete; non-technical	concrete or abstract; technical
II:	discourse		
	reference chains	human; 1 & 3 person	nonhuman; 3 person; (shorter); text reference
	lexical strings	non-taxonomic; expectancy & process/medium	more taxonomic basis
	conjunctive relations	external; temporal succession	internal and external; varied, including consequence and comparison
	interaction patterns:		
	method of development	hero; setting in time & place	orientation to subject matter; form of argument
	cohesive harmony	participants & actions	object of inquiry & qualities

Table 3.1 linguistics characteristics of narrative vs. expostion (provisional hypotheses at this stage; to be read as tendencies)

Our interest, here, is in exposition, which differs in most respects from narration as text 3.2 shows. The text is about snails in general, not one particular snail. And when in clause d, the author appears to slip into a singular mention *it*,

his teacher corrects this. It is interesting, though, to note that the teacher does not go on to correct the *him* in the same clause to *them*. The text uses timeless simple present tense; it does not locate itself in any particular time; it includes relational clauses of possession along with timeless action clauses; it uses slightly less familiar lexis, e.g., *silvery;* it is about things, not people; it is organised in terms of cause, not time, using simple clauses or short clause complexes. For example, purpose links clauses a and b; and there may be an implicit causal relation between e and f. It is organised in terms of what a snail is and does: note that the snail appears in thematic position in all but the second clause, and the author is never the Theme. Texts 3.1 and 3.2 differ in the linguistic patterns chosen in almost every respect (see Table 3.1 above), thus reflecting a polarisation of narrative and expository genres in our culture. This kind of polarisation has far-reaching consequences for education (Lemke:1982).

Two misunderstandings about the nature of exposition should perhaps be cleared up. The first is about the difference between exposition and description. Description has to do with assigning qualities to participants and processes. The principal structures used to describe participants involve Epithets (e.g. *a big park*) and Attributes (e.g. *The park is big.*); processes are normally qualified with adverbs (e.g. *struck fiercely*). Description itself is not a genre — people do not write pure description unless they are specifically told to do so, as a kind of exercise. Rather, descriptive passages are found in many genres. They are relatively rare in the texts produced by young writers; there, writing is almost always accompanied by a picture which does the work of Epithets and Attributes. In text 3.3, description is included in an Observation comment text from year 2; in clause d the writer tentatively describes the height of the Centre Point Tower.

3. a. When we were on the bus
   b. I liked the navy boats
   c. I saw the yellow centre Point
   d. I think it is 20038 metres up
   e. I think the excursion is fun
   f. We had lunch in lady Macquaries Chair

Text 3.3: Observation/comment

In text 4, a brief recount from year 2, a longer descriptive passage is included (clauses b to f). The passage is not very successful; the teacher in fact misinterprets it entirely. But taken in conjunction with the accompanying drawing, on which it depends for an interpretation, it makes some sense.

4. a. Last Monday after school my nan mooft in to a flate
   b. and they have nuder 8
   c. and there is a big big big big park
   d. and it has got a rifue
   e. and there is a big biger won then the brige
   f. and there is a biger brig than the ather wane.

Test 3.4: Recount

(accompanied by a drawing of two bridges, one big, one small, with the writer on them, smiling on the small one and screaming on the large.

Although descriptive passages resemble many expository ones in that they favour relational clauses, there is a clear difference between the two types of writing. Descriptions are about individual participants and what they are like: a certain tower is so high, a certain park is big and has two bridges in it. Expository texts are about generic participants — whole classes of individuals: snails in general have a shell and a strong foot, not just one particular snail. Description may in fact occur in exposition; when it does, it will be in the context of exemplification or proof (for example: *Cats are black and white. I have a cat and it is white.*. Exposition is about the way things are; description is about some particular event or thing.

The second misunderstanding has to do with the impersonal nature of expository writing. It is possible to characterise expository writing as impersonal because of the severe restrictions it places on the expression of attitude by the writer. There are two main ways in which attitude is expressed in English. One is by using 1st person in conjunction with mental process verbs of reaction: for example, *I liked* in 3.b. The other is through attitudinal lexis, typically functioning as an Attribute in a relational clause; for example, *the excursion is fun* in 3.e. (or as an Epithet in nominal groups in mature writing).

Expressing attitude is a characteristic feature of texts like 3.3 and these structures abound in the Observation/comment genre. In exposition, however, 1st person mental process verbs of reaction and attitudinal lexical items are very rare. The writer's attitude cannot be expressed directly in these terms. This does not mean however that the writer cannot have opinions. He can. But when these are expressed in exposition, they must be expressed rather differently than in Observation/comment writing or in casual conversation.

Consider for example text 3.5, taken from the same writing situation as text 3.2.

5. a. Snails carry their homes on there back
   b. They have a very slimy foot
   c. to grad onto leaves
   d. They are also a good meal for birds
   e. Some times you can make them race up your arm
   f. Snails have a shell
   g. and their eyes are up on there feelers
   h. but if you touch them
   i. the snails shoot back in again
   j. There shelter is a larg stone
   k. Frogs eat snails
   l. so it is good to have a frog in your garden

Text 3.5: Report:

This text, unlike text 2, contains two attitudinal items — *good* in clauses d and l. The first *good* does not really express the writer's opinion; it is the birds who like to eat snails, not her. Many of the attitudinal items which are found in exposition are in fact of this type. They express other people's attitudes and opinions, not the writer's. The second *good* does in fact express an opinion of the writer's. She thinks it is a good idea to have a frog in your garden (this statement in fact reflects another of her attitudes: prejudice against snails). However, note that in

two respects, the expression of attitude is depersonalised. First, it is expressed in an impersonal clause *(it is good to have* not *I like having)* this gives it the air of a universal truth, not an individual's opinion. And second, the attitude is expressed in the environment of a causal conjunctive relation: attitude is expressed in conjunction with the reason for holding that attitude. This is again typical of expository writing. Whenever the writer's attitude is overtly expressed, it must be defended. Reasons must be given for holding a belief.

The two expository texts considered to this point, text 3.2 and 3.5, are examples of report writing. Exposition proper differs from reporting in that it presents a thesis, along with supporting argumentation. Reports do not argue for anything; they simply report the way things are. Expositions on the other hand make a point. Text 3.6 clearly exemplifies this difference between reports and exposition; it was produced in response to the following question set to year 10:

Are Governments necessary?
Give reasons for your answer.

6. a. I think Governments are necessary
   b. because if there wasn't any
   c. there would have been no law
   d. people would be killing themselves
   e. They help keep our economic system in order for certain things
   f. If there wasn't no Federal Government
   g. there wouldn't have been no one to fix up any problems that would have occured in the community
   h. Same with the State Government if the SG didn't exist
   i. there would have been no-one to look after the schools
   j. vandalism, fighting would have occured everyday
   k. The local Government would be important
   l. to look after the rubbish
   m. because everyone would have diseases.

Text 3.6: Exposition:

A thesis is presented — *Governments are necessary* as an opinion of the writer, although this might have been avoided. Another writer in the same writing context began his exposition as follows: 'The following paragraphs states why or why not Governments are necessary.' (but text 6 does begin less personally than it might have; none of the students in this writing situation began their essay — 'I like Governments because . . .'). Then reasons are given for supporting the thesis. First reasons are given in favour of governments in general; then for having governments at each of the federal, state and local levels. This conjunctive structure of text 3.6 is set out in Fig. 3.1. The density of the causal relations displayed there is untypical of more mature exposition, where each argument would be more fully elaborated (cf. text 3.7 below).

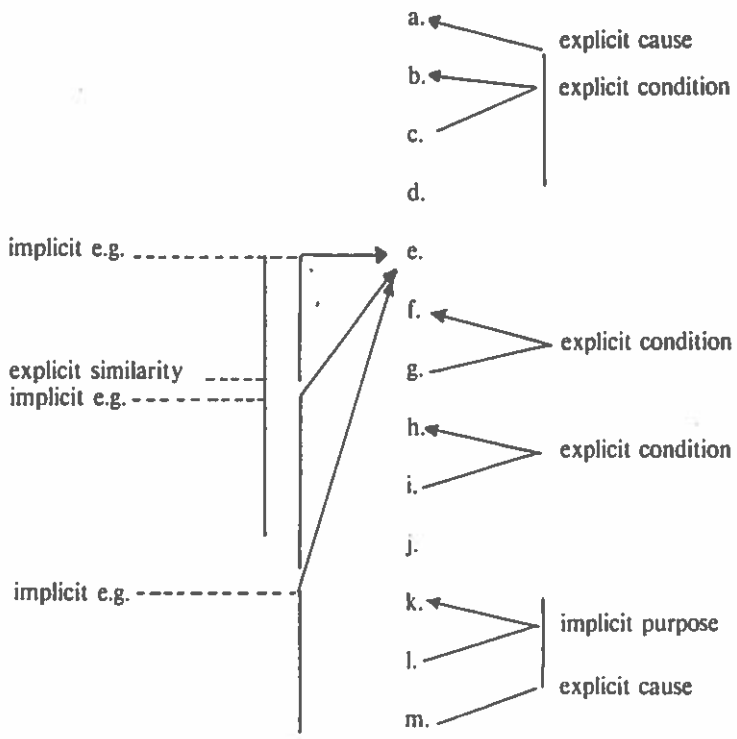


Fig. 3.1 conjunctive relations in text 3.6

2. Exposition: The analysis of an example text

At this point, we may think of exposition as belonging to two different types; this division is based on the nature of the thesis proposed. In one type, the thesis is a moral one, concerning itself with whether a certain state of affairs is right or wrong, good or bad, and perhaps, whether there is something political to be done about it — or some action to be taken. Examples of this type would include editorials, letters to the editor, sermons, political speeches and debates. Text 3.6 was an example of moral exposition, with an implicit appeal for action.

In the second type of exposition, the thesis is factual: it concerns itself with the way the world is, true or false. This type of exposition is found in lectures, seminars and most classroom teaching, scholarly papers, essay writing and examination answers. We shall refer to this type as factual exposition, and the main part of this paper will be concerned with the analysis of an example of this type of exposition; after which a more detailed subclassification of exposition will be presented in section 5. We turn now to text 3.7.

The text is taken from a Year 10 English class in an all boys Catholic High School in Sydney. It was written at the end of a theme concerning racial

prejudice. Students were warned that they would be writing an essay, under conditions simulating those experienced during the High School Certificate examination process. Text 3.7 is one of the more successful pieces of writing from this situation. The author is a native Australian, from an English speaking family, who went on to qualify for entrance to an undergraduate program at the University of Sydney. The topic given, at the time of the writing, was as follows (from Crewes, 1980):

'Write an essay on what you think are the problems faced by ethnic minorities and how these problems can be overcome.'

Note that the wording of this topic is probably less clear than the teacher intended. At one level of interpretation it simply asks the student for factual exposition on two questions: what are the problems; and by what means can they be overcome.

But with the modal auxiliary *can*, there is a potential ambiguity in the second question. Like other modal auxiliaries, it may have either modality or modulation value vested in it. As a marker of modality, it would communicate the (high) level of probability to be attached to the proposition, and leave the student free to respond with factual exposition. As a marker of modulation, however, it would infuse the proposition with a particular degree of obligation or inclination (median to high), and responding to that engages the student in defending the proposition itself, and in a more persuasive type of exposition.

The student's answer was as follows; the paragraph boundaries are indicated by wider spacing.

a. Today in Australia there are many problems in the area of racial differences.
b. Many of these have to be overcome.
c. The main problem is that all races are different socially, culturally and linguistically as well as physically.

d. The first problem to be solved is that Australia is the most cosmopolitan country in the world today.
e. Many people have brought their way of life with them from overseas.
f. With this there is a major problem of language — a communication gap.
g. Itself a problem,
h. causes others.
i. Communities of migrants begin to exist because of language differences.
j. Everyone in that community can communicate with each other.
k. Another problem arises as well.
l. People born in Australia able to speak English feel threatened by the fact that people nearby are conversing in a foreign language.
m. Discriminatory acts occur
n. and this tightens the small ethnic communities.
o. The problems of social and cultural difference is another problem facing Australia.
p. People cannot understand certain acts or customs that migrants bring from overseas.
q. The feeling of being threatened arises once more
r. as the man across the way does something we do not understand.

s. These problems can be solved by teaching.
t. Language courses should be taught
u. but not pure English;
v. types of dialects should be included depending on which state and city the person wishes to live in.
w. Culture should be made one
x. but other cultural activities should not be discouraged.
y. Migrants should be taught about Australia
z. before they step onto the soil of her land.

aa. One problem that is unsolvable is the physical differences among the different races.
bb. Noone can expect to go out into the street
cc. and make everyone look exactly the same skin and hair colour with magic.
dd. Everyone is unique
ee. and this problem will destroy most of the hope of making Australia a place of non-discrimination.
ff. Skin colour just cannot be changed
gg. to suit the environment.

Text 3:7 Factual Exposition

The linguistic patterns in the text will be analysed from several different angles: TRANSITIVITY, THEME, REFERENCE, CONJUNCTION, LEXICAL COHESION, method of development (Fries: 1983), and its nominal group structure. The lexico-grammatical analysis will be based mainly on Halliday (1985); and discourse analysis on developments of Halliday & Hasan (1976) by Martin (1983), Martin & Rothery (1980; 1981), Fries (1983) and Hasan (1978; 1979; 1984). This analysis will be followed by an examination of the text's register, and its schematic structure — the beginning, middle and ending of writing in this genre. Finally the question of the ideological orientation of the writer will be considered. Taken as a whole these analyses make public information about why the text is valued as it is by members of our culture. Some consideration will also be given to how this text could be reworked in a more prestigious way.

3.0 Grammatical analysis: The clause

The text is divided into four paragraphs. Each of these can in fact be related to the overall schematic structure of the text. The first paragraph (a-c) functions as an Introduction. The second paragraph (d-r) discusses Solvable Problems having to do with social, cultural and linguistic difficulties. The third paragraph (s-z) presents the Solution to the solvable problems. And the fourth and final paragraph (aa-gg) is concerned with the Unsolvable Problem of physical differences between the races. This structure is in part predicted by the Introduction. Clause b states that many of Australia's problems have to be overcome, thereby implying that some cannot be; thus the distinction between solvable and unsolvable problems. And in clause c, the paratactic adverbial complex *(socially, culturally and linguistically as well as physically:* 11 1+2 1+3 +2) symbolises the structure of the text overall by grouping social, cultural and

linguistic factors together, as distinct from physical differences. A further grouping of social and cultural differences as opposed to linguistic differences is also implied by sequence in this complex and by the use of *and (socially, culturally and linguistically).* The Introduction could have been more explicit about the structure of the text as a whole. Keep in mind however that the essay was written in a one hour period, simulating exam writing conditions. So, the Introduction probably had to be written first, before the rest of the text; and there would have been very little time for the student to sketch an outline for his work; and the fact that the text's structure is implied at all is to the student's credit.

TRANSITIVITY and THEME in text 3.7 are analysed in Table 3.2. Only experiential Themes have been considered, and these are italicized in each clause (clauses h, cc and gg have no Themes because of their abbreviated structure). The processes, participants and circumstances in each clause have been labelled, using transitive categories (an ergative perspective is not presented here) taken from Halliday (1985). Embedded clauses have not been considered.

The results of the TRANSITIVITY analysis are presented by process type in Table 3.2.

Introduction
a. *Today* (Circumstance: location: time) *in Australia* (Circumstance: location: place) **there** (Process: relational existential) **are** **many problems** (Existent) **in the area of racial differences.** (Circumstance: location: place)
b. *Many of these* (Goal) **have to be overcome.** (Process: material)
c. *The main problem* (Value) **is** (Process: relational identifying) **that all races are different socially, culturally and linguistically as well as physically.** (Token: [[fact]])

Solvable Problems
d *The first problem to be solved* (Value) **is** (Process: relational identifying) **that Australia is the most cosmopolitan country in the world today.** (Token. [[fact]])
e. *Many people* (Actor) **have brought** (Process: material) **their way of life** (Goal) **with them** (Circumstance: accompaniment) **from overseas.** (Circumstance: location: place)
f. *With this* (Circumstance: accompaniment) **there** **is** (Process: relational existential) **a major problem of language — a communication gap.** (Existent)
g *Itself* (Carrier) **a problem,** (Attribute)
h. **causes others.** (Process: material Range)
i *Communities of migrants* (Existent) **begin to exist** (Process: relational existential) **because of language differences.** (Circumstance: reason)
j *Everyone in that community* (Behaver) **can communicate** (Process: behavioural) **with each other** (Recipient)
k *Another problem* (Existent) **arises** (Process: relational existential) **as well.**
l *People born in Australia able to speak English* (Carrier) **feel** (Process: relational attributive) **threatened by the fact ... foreign language** (Attribute) (Circumstance: manner: [[fact]])

m.	*Discriminatory acts*	occur		
	Actor	Process: material		
n.	and *this*	tightens	the small ethnic communities.	
	Actor	Process: material	Goal	
o.	*The problems of social and cultural difference*	is	another problem facing Australia.	
	Token	Process: relational identifying	Value	
p.	*People*	cannot understand	certain acts or customs that migrants bring from overseas.	
	Cognizant	Process: mental: cognition	Phenomenon	
q.	*The feeling of being threatened*	arises	once more	
	Existent	Process: relational existential		
r.	as *the man across the way*	does	something we do not understand.	
	Actor	Process: material	Range	
Solutions to Solvable Problems s.	*These problems*	can be solved	by teaching	
	Goal	Process: material	Actor	
t.	*Language courses*	should be taught		
	Range	Process: behavioural		
u.	but not *pure English;*			
	Range			
v.	*types of dialects*	should be included	depending on which state and city the person wishes to live in	
	Goal	Process: material	Circumstance: manner	
w.	*Culture*	should be made	one	
	Carrier	Process: relational attributive	Attribute	
x.	but *other cultural activities*	should not be discouraged.		
	Goal	Process: material		
y.	*Migrants*	should be taught	about Australia	
	Goal	Process: behavioural	Circumstance: matter	
z.	before *they*	step	onto the soil of her land.	
	Actor	Process: material	Circumstance: location: space	
Unsolvable Problems aa.	*One problem that is unsolvable*	is	the physical differences among the different races.	
	Value	Process: relational identifying	Token	
bb.	*No one*	can expect to go	out	into the street
	Cognizant/ Actor	Process (phased): mental: cognition & material	Circumstance location: place	Circumstance: location: place
cc.	and make	everyone	look	exactly the same skin and hair colour with magic
		Carrier	Process: relational attributive	Attribute Circumstance: manner
dd.	*Everyone*	is	unique	
	Carrier	Process: relational attributive	Attribute	
ee.	and *this fact*	will destroy	most of the hope of making Australia a place of non-discrimination.	
	Actor	Process: material	Goal	
ff.	*Skin colour*	just cannot be changed		
	Goal	Process: material		
gg	to suit	the environment		
	Process: relational attributive circumstantial	Attribute		

Table 3.2: Process Type and Theme analysis for text 3.7

Just under half the processes are relational (ascriptive, identifying and existential), while just over half are action processes — 13 material and 4 behavioural. There are just 2 mental processes and no verbals. These figures, shown in Table 3.3, show a marked contrast with narrative texts, e.g., text 3.1 where 15 out of 17 processes involved material or behavioural action.

action: material	behavioural	signifying: mental	verbal	relational
13	4	2	—	15

Table 3.3: Summary of process types in text 3.7

In clause bb, the process *expect to go* was coded twice, once as mental and once as material.

A further contrast between texts 3.1 and 3.7 has to do with the kind of action involved. Where in text 3.1 the action concerns coming and going, eating, drinking and sleeping — concrete acts that one could physically perceive, in text 3.7 most of the action has to do with less tangible entities. The Process and Medium relations in question are outlined in Table 3.4:

Narration: text 3.1	
Process	**Medium**
buy	puppy
go	I
get	I
go	I
come	puppy
call	me
have (dinner)	I
go	I
have (dinner)	I
give	me
go to sleep	puppy
go to sleep	I
come	mum
tuck in	I
go to sleep	mum

	Exposition: text 3.7	
	Process	**Medium**
A	bring	way of life
	occur	discriminatory acts
	discourage	cultural activities
B	do	man across the street
	step	migrants
	go out	no one
	change	skin colour
C	overcome	problems
	solve	problems
	cause	problems
	solve	problem
D	tighten	small ethnic communities
	include	dialects

Table 3.4: Process and Medium relations in action processes in texts 3.1 and 3.7

The Process and Medium relations in text 3.7 have been divided into four groups (only action processes are considered here). In group A the Mediums are not really things, though they are dressed up as such in the grammar, but names for a broad range of concrete activities: *way of life, discriminatory acts* and *cultural activities*. In group B, although people and concrete acts are referred to, the context in each case is a generality: the writer is not referring to any particular person or event. In group C the Medium is a problem of some kind, an even more abstract participant than that in group A. And in group D the statement itself is metaphorical: you can't literally 'tighten' a community, or put a dialect into something. The metaphor is so ritualised in such expressions that its force is scarcely felt. Nevertheless it is there. The events in clauses n and v are not

tangible. As this kind of analysis reveals, the action processes in text 3.7 are not really actions at all, in the sense of something we can see or hear as in text 3.1. The actions are abstractions, involving people, places and things and their acts only at some considerable remove. The number of material processes found in exposition gives in one sense a misleading impression of something going on, unless this absence of concrete forms is kept in view (the timeless nature of the actions, as reflected in the selection of simple present tense or of MODULATION is also part of this picture; TENSE will not be further explored here).

One further aspect of the experiential meaning in text 3.7 needs to be considered; this is the presence of fact participants in the text. These are of two kinds: assumed facts and instantial facts. Assumed facts are simply taken as given by the writer; they are not up for argument as assertions he is responsible for. There are 3 of these in text 3.7, in clauses c, d and l:

c. 'all races are different socially, culturally and linguistically as well as physically'
d. 'Australia is the most cosmopolitan country in the world today'
l. 'people nearby are conversing in a foreign language'

Instantial facts are the writer's responsibility; the meaning associated with each is presented in an arguable proposition in the text itself; thereafter, it can be taken as given. In text 3.7, there are 3 instantial facts, found in clauses f, n, ee, where the writer uses the demonstrative *this* to refer to meanings previously coded as arguable propositions in clauses e, m, dd, respectively, as shown below:

Arguable propositions:

e. 'many people have brought their way of life with them from overseas'
m. 'discriminatory acts occur'
dd. 'everyone is unique'

Instantial facts:

f. with this (= e : many people . . . from overseas)
n. this (= m : discriminatory acts occur)
ee. this problem (= dd : everyone is unique)

Both types of fact are characteristic of expository discourse. In part they are important because they present information which cannot be questioned, making a writer's argument harder to attack. But beyond this, they impart an air of authority to the text. Not only do they present information which cannot directly be questioned (all embedded clauses do this — e.g., in q. *The feeling of being threatened arises once more*, the natural challenge is *Does it?* — i.e., *Does the feeling arise?* — not *Are they?* — i.e., *Are they being threatened?*). But as well they present information which is already a meaning (information which is true as a logician would put it). Whether or not this meaning is itself one the reader would make is beside the point. Facts strengthen an exposition simply by being there.

3.1 Discourse analysis

3.1.1 Lexical cohesion

The experiential content of text 3.7 is further developed in Table 3.5. There the nine principal lexical strings (Halliday and Hasan: 1976) which run through the text are outlined. Four of the strings, *problems*, *places*, *people* and *differences* run

through the text, appearing in each of its elements of schematic structure. The rest are more localised, reflecting the particular experiential focus of these elements. Note, to save space column six contains three strings.

	problems	places	people	language	culture	physique	difference
a.	problems	Australia	racial				difference
b. c.	overcome problem		races	linguistically	culturally socially	physically	different
d.	problem solved	Australia country world	cosmopolitan				
e.		overseas	people		way of life		
f.	problem			language communication			gap
g.	problem						
h. i.			communities migrants community	language			difference
j.				communicate		discrimination	
k. l.	problem	Australia nearby	people people	speak, English conversing language		threatened	foreign
m.						discriminatory	
n.			ethnic communities				
o.	problems problem	Australia			social cultural acts, customs		difference
p.		overseas	people migrants				
q.						threatened	
r.			man			teaching	
s.	problems solved					teaching	
t.				language English dialects		courses taught	
u. v. w. x.		state, city	person		culture cultural activities		one
y.		Australia soil land	migrants			taught	
z.							
aa.	problem unsolvable		races			physical	difference different
bb.			no one everyone			skin hair colour	same
cc.							unique
dd.			everyone		non-discrimination		
ee.		Australia place					
ff.						skin colour	changed
gg.		environment					

Table 3.5 Lexical Cohesion in text 3.7

The *language* and *culture* strings appear in the Introduction, Solvable Problems and Solutions, but not in the Unsolvable Problems. Conversely, *physique* occurs in the Introduction and Unsolvable Problems. *Discrimination* is found in the Solvable Problems and Solutions elements. And *teaching* is found in the Solutions element. These patterns are outlined in Table 3.6:

	problems	places	people	differences	language	culture	physique	discrimination	teaching
Introduction	x	x	x	x	x	x	x		
Solvable Problems	x	x	x	x	x	x		x	
Solutions	x	x	x	x	x	x		x	x
Unsolvable Problems	x	x	x	x			x		

Table 3.6: interaction of Lexical Cohesion and schematic structure in text 9

Within the Solvable Problems section, the language string appears first, followed by the culture string. Thus on experiential grounds, paragraph 2 might have been split along these lines. The writer has decided however to let rhetorical considerations over-ride this topical division, preferring to discuss the solvable problems together in one paragraph.

The *problems* string is in a sense the most interesting one, performing two functions. Like the other strings it serves to realise the field focus of the text (see discussion of field below). But as well it is used by the author to organise his text. It is for this reason that many *problem* items appear in thematic position. The analysis of THEME has already been presented (see Table 3.2).

Problems are selected as Theme in 8 clauses:

Introduction:	b	many of these (problems)
	c	the main problem
Solvable Problems:	d	the first problem
	g	itself (a major problem of language)
	k	another problem
	o	the problem of social and cultural difference
Solutions:	s	these problems
Unsolvable Problems:	aa	one problem that cannot be solved

Table 3.7: *problem* Themes in text 3.7

Even more significantly, problems are the Theme of the opening clause of each of the 2nd, 3rd and 4th paragraphs. This is because the writer has taken the division of problems into problems of different kinds as the basic organising principle of his essay as a whole. Unfortunately this is also the organising principle of paragraph 2 which leads to considerable confusion as to just which problems are being discussed at any given moment in that paragraph.

3.1.2 Reference

The source of the above difficulties lies in the writer's use of REFERENCE (Halliday & Hasan: 1976). The results of this analysis are presented in Fig. 3.2. The term 'chain' is used for referentially determined cohesion, and 'string' for the lexical ones. Unlike narrative, there are few long chains.

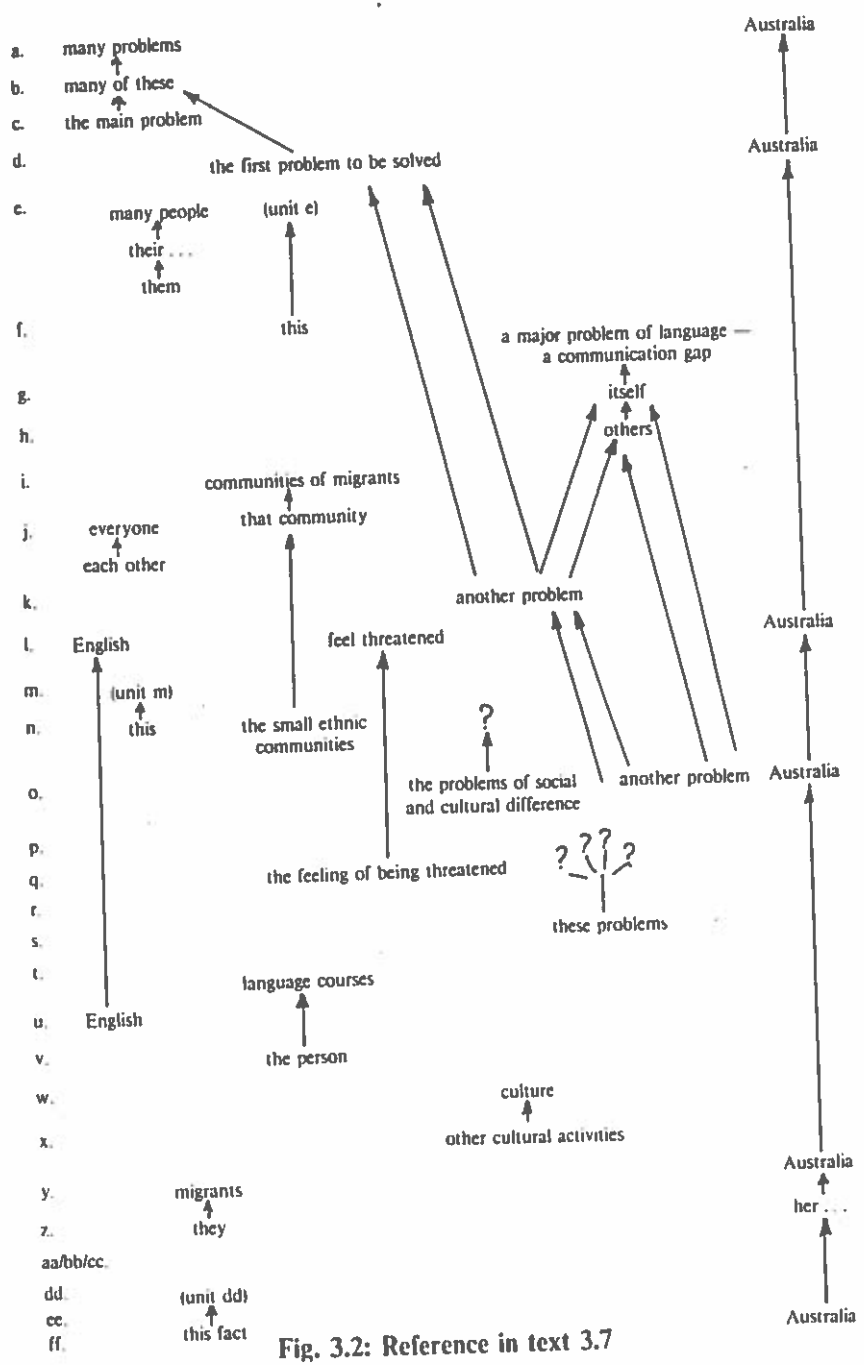


Fig. 3.2: Reference in text 3.7

Note that only the *Australia* chain covers the whole text. This is typical of exposition where generic reference is so common. Generic chains tend to be far shorter than ones referring to individuals. A writer may refer once or twice to a generic class with a pronoun (*the snail — it* or *the snail — they;* cf. texts 2 and 5 above), but normally the generic class is reintroduced in a nonphoric way before long. In text 3.7 for example, reference to migrants as a class forms only one short chain in clauses y and z (*migrants — they*), although they are referred to explicitly in clauses i and j, and as *people* in clauses e, l and v as well.

The aspect of REFERENCE which is relevant to the organisation (and disorganisation) in text 3.7 has to do with the problematic problem chains formed by the writer. These chains depend for their resolution on comparative reference rather than identity. The items involved are as follows:

b many of these (problems)
c the main problem
d the first problem to be solved
e a major problem of language
f itself (a major problem of language)
g others (problems)
k another problem
s these problems

Confusion arises because the last four of these are referentially ambiguous. As well, the referent of *the main problem* in c and *the first problem to be solved* in d is less than certain. What goes wrong?

Difficulties first arise in the Introduction. In clause a the writer introduces a set of problems. He does not tell us how many. Let us assume say 6, simply for the sake of argument, and call these P1, P2, P3, P4, P5 and P6:

P1 P2 P3
P4 P5 P6

In clause b the writer suggests that many of these have to be overcome — let us assume 4:

P1 P2 P3 P4 = problems to be overcome
P5 P6 = other problems

Then we are told that the main problem is that all races are different socially, culturally, linguistically and physically. It seems at first as if this main problem is one of our original set of problems — though it is not clear if it is a problem that can be overcome or not. However, the rest of the essay indicates that this may not in fact be the case. In retrospect it looks as though the major problem is not one of P1 to P6 at all, but is a general problem encompassing all of these. And it appears, again in retrospect, as though c is in fact identifying 4 problems:

PP1 — social differences
PP2 — cultural differences
PP3 — linguistic differences
PP4 — physical differences

In fact, cultural and social differences will not be distinguished in the essay; so we are left with 3 problems:

PPP1 — social and cultural differences
PPP2 — linguistic differences
PPP3 — physical differences

PPP1 and PPP2 are furthermore treated as solvable problems and opposed to PPP3 which is unsolvable. But let's turn back at this point from the product to the process and see what happens in paragraph 2.

There in clause d, the writer refers to 'the first problem to be solved'. An application of the COHESIVE HARMONY analysis will be revealing here. The concept of cohesive harmony (Hasan: 1979; 1980; 1984) rests on the interaction between lexico-referential chains, where the basis of the relation between members of two (or more) chains is 'experiential' (Halliday: 1985) in nature; for example members of one chain may be participant to another chain which contains process; or one may be location, the other chain process; or one chain may have epithets the other, thing. Because of the cohesive harmony between this clause and clause b, with *problem to be solved* echoing *problems to be overcome,* a first reading treats this first problem as one of those referred to as P1, P2, P3 or P4 from our original list. But as the paragraph develops, again in retrospect, we can see that being a cosmopolitan country is what in fact is responsible for socio-cultural and linguistic differences. So in retrospect, it looks like the first problem is one of PP1, PP2, PP3 and PP4; or, as it turns out, one of PPP1, PPP2 and PPP3. In fact, the first problem is probably PPP1 and PPP2 together, since these are the problems discussed in this paragraph which result from the cosmopolitan nature of Australian society.

As if this were not confusing enough, in f the writer attributes 'a major problem of language' to 'Australia being cosmopolitan. This problem has in fact already been introduced as PPP2; but now, the writer introduces it nonphorically as if it hadn't been specified before. Thus reintroduced, PPP2 is described as causing further problems. These further problems, PPPP1 and PPPP2 turn out to be the emergence of small ethnic communities (i & j) and the discrimination which results from Australians feeling threatened (k, l & m). PPPP2 in fact encourages PPPP1 (n). At this point the writer introduces *the problem of social and cultural difference.* This problem has also been introduced before — as PPP1 in clause c. And this time the writer treats it as already introduced (*the problem* not *a problem*). However, since linguistic problems were also introduced in c, but not treated as previously introduced in f, this reference is less successful than it might have been if PPP1, PPP2 and PPP3 had been treated consistently. By the time we get to *these problems* in s, extreme uncertainty prevails. In retrospect it looks like *these problems* refers to PPP1 and PPP2. But in process, it looks like PPPP1 and PPPP2 are candidates as well. In the final paragraph the writer introduces *physical problems* as if they had not been introduced as PPP3 in c, treating them as he did language problems in f.

Interestingly enough, this degree of ambiguity in the text's referential relations does not on first reading seem serious. Only retrospective analysis displays the level of uncertainty involved. Indeed, the problem Themes give the essay the appearance of being well structured. It was judged successful by the teacher involved. And it was selected from a number of comparable texts by consensus in the workshop because of its well structured appearance. All members of the workshop were surprised by its ambiguity when analysed in detail.

Why should this be? One factor involved is that on a quick reading, very little of the real argument in an exposition can be consumed. Since exposition is designed to bury its rationale, the appearance of orderliness gives texts a credibility on first reading that does not always weather sustained critique. When first reacting the reader is in the same (perhaps even a worse) position as the writer of the text — one simply has not time to get things thoroughly sorted out. Given the pressure of examination writing and marking, it would appear that clarity of organisation will be far more valuable to a student than clarity of rationale.

But there is more to the reader's favorable predisposition towards text 3.7 than this. Although there are serious problems with REFERENCE in the text, in other respects its organisation is very clear. Its paragraphs reflect a clear and purposeful schematic structure: Introduction, Solvable Problems, Solutions, Unsolvable Problems. LEXICAL COHESION reinforces this structure, with language, culture, teaching and physique strings centering their focus on one or another element of structure. And instantial and assumed facts are skillfully manipulated. The point is that one's reaction to a text does not depend on any single aspect of its structure. Where REFERENCE fails, other patterns of choice succeed. Readers moreover work on the assumption that texts are well structured and do make sense, and will go a long way in giving the benefit of the doubt to writers, encouraging resolvable patterns to preside over ambiguous ones. Text 3.7 is a successful text. It could certainly be improved. But it works in the context for which it was written, if not in the analyst's hands.

3.1.3 Theme

The writer's use of problems to structure his essay needs to be further considered from the point of view of THEME (Fries: 1983) Thematic position is exploited in three different ways in text 3.7. Firstly, it is used to globally structure the text. Problem Themes are found in clauses b, c, d, g, k, o and s (see Table 3.7 above). These Themes have the effect of dividing the text into elements of schematic structure, and providing further global structure within paragraph 2. To the list of problem Themes in Table 3.7, one further global Theme needs to be added: *Today in Australia* in clause a which sets the essay as a whole in time and space.

Secondly, THEME is exploited on a more local basis, to structure arguments without making use of explicit causal conjunctive links (this is another aspect of the pervading rationale burying strategies referred to earlier). Facts, fronted clauses and nominalised clauses typically function in this way. In text 3.7 these local Themes are found in clauses f, g, n, q and ee:

f — with this (= people bringing their way of life with them from overseas)
g — itself a problem (= language difference being a problem itself)
n — this (= discriminatory acts occurring)
q — the feeling of being threatened (from 1)
ee — this fact (= everyone is unique)

A little over a third of the essay's Themes then have to do with global and local structuring of the argument. The remainder of the Themes are available to perform a different function, which has been referred to by Fries (1983) as method of development. These Themes will be referred to as Continuity Themes.

Basically they reflect the experiential focus of different sections of a text, where shifts in focus are relatable to global structure in a more general sense.

Given the schematic structure suggested for text 3.7, one would expect paragraph 2 to be developed from the point of view of linguistic and socio-cultural differences, paragraph 3 to be developed in terms of solutions to linguistic and socio-cultural problems and paragraph 4 in terms of physical differences. In fact, only paragraph 3 reflects in any direct way these expectancies. Setting aside global and local Themes, thematic selection in paragraphs 2, 3 and 4 is set out in Table 3.8:

II	e	many people
	i	communities of migrants
	j	everyone in that community
	l	people born in Australia able to speak English
	m	discriminatory acts
	p	people
	r	the man across the way
III	t	language courses
	u	pure English
	v	types of dialects
	w	culture
	x	other cultural activities
	y	migrants
	z	they (migrants)
IV	bb	no one
	dd	everyone
	ff	skin colour

Table 3.8: Continuity Themes in text 3.7

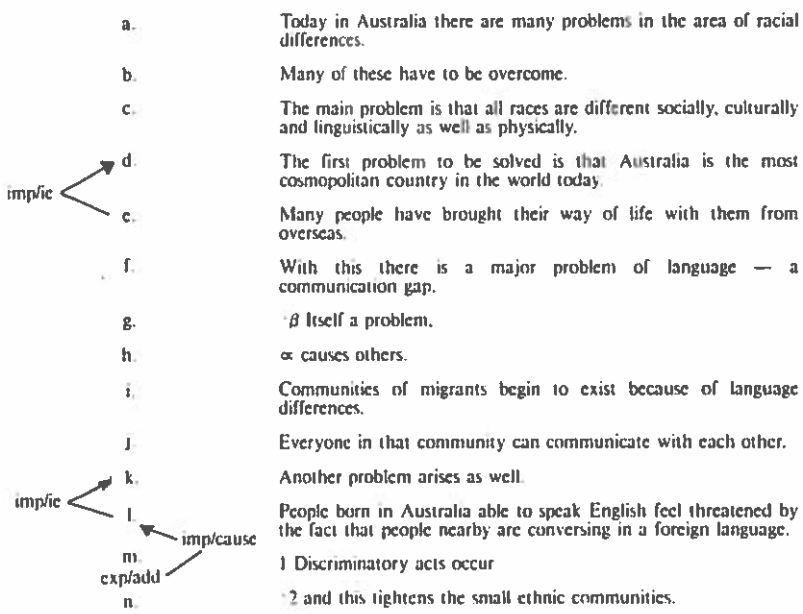
Table 3.8 shows that in general, continuity Themes are filled by items from the lexical string having to do with people. This is especially true in paragraphs 2 and 4, where in each case only one Theme is not filled by an item from this string. The effect of this is to make people the point of departure in 11 of the 17 thematic positions available for realising the text's method of development. The problem with this pattern of thematic selection is that it is not predicted by the text's introductory paragraph and neither does it correlate with global thematic patterns reflecting the text's schematic structure. These patterns predict socio-cultural and linguistic differences as the method of development of paragraph 2, solutions to socio-cultural and linguistic differences as the method of development of paragraph 3 and physical differences as the predominant thematic pattern in paragraph 4. Only paragraph 3 fulfils this expectation, with the language and socio-cultural lexical strings functioning as Theme in 5 out of 7 positions. In paragraph 2 the language and culture strings flow through the Rheme; and in paragraph 4, the physique string appears twice in the Rheme and only once in the Theme.

These frustrations of expectancies as far as the selection of continuity Themes in text 3.7 is concerned, probably reflect the difficulties young writers experience in breaking away from patterns of thematic selection which predominate in much

of their language experience. Casual conversation and narrative for example, both favour the selection of human Themes, with first and second person Themes predominating in many contexts. Beyond this, expository genres are peculiar in the way they depend on a particular selection of continuity Themes as part of their organisation. Narrative is structured around a sequence of events, and so does not depend on continuity Themes in this way. And in conversation, organisation depends more upon the points being made (and debated) than on development within the Theme itself, which tends to remain constant for long stretches of text. Interestingly enough, the writer of text 3.7 has moved successfully into expository writing as far as controlling global and local Themes in concerned. He is using THEME successfully to signal schematic structure and to grammaticalise causality. But in 2 out of 3 paragraphs his selection of continuity Themes does not support the patterns he has established using other linguistic resources. This may be a reflection of the time pressure under which he is writing.

3.2. Conjunction

CONJUNCTION in text 9 is outlined in Fig. 3.3 (Martin, 1983). There are 8 internal relations, (Halliday and Hasan: 1976) all implicit, and all realising internal comparison (restatement, exemplification and summation). As well there are 3 explicit additive relations and 9 other external relations; of these, 1 involves comparison, 3 are temporal and the remaining 5 are consequential. This kind of pattern is typical of expository writing. Note that only 2 of the relations are specifically causal (the other consequential relations involve concession and purpose), and that both of these are implicit. The writer has succeeded in grammaticalising most of the reasoning involved in the text.


a. Today in Australia there are many problems in the area of racial differences.
b. Many of these have to be overcome.
c. The main problem is that all races are different socially, culturally and linguistically as well as physically.
imp/ie
d. The first problem to be solved is that Australia is the most cosmopolitan country in the world today.
e. Many people have brought their way of life with them from overseas.
f. With this there is a major problem of language — a communication gap.
g. ·β Itself a problem.
h. ∝ causes others.
i. Communities of migrants begin to exist because of language differences.
j. Everyone in that community can communicate with each other.
imp/ie
k. Another problem arises as well.
l. People born in Australia able to speak English feel threatened by the fact that people nearby are conversing in a foreign language.
imp/cause
m. 1 Discriminatory acts occur
exp/add
n. ·2 and this tightens the small ethnic communities.

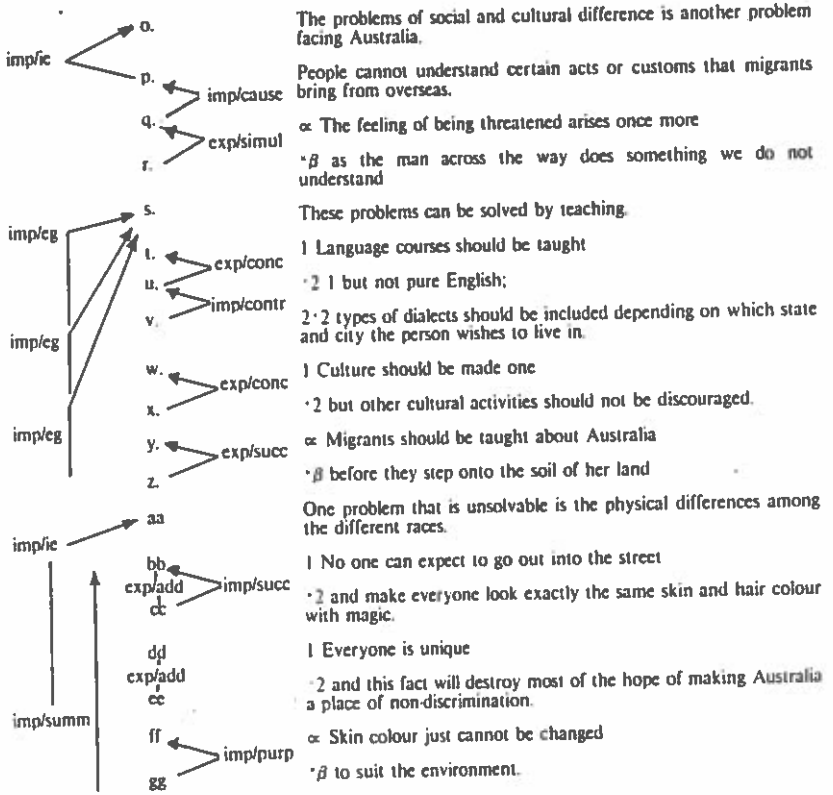

imp/ie
o. The problems of social and cultural difference is another problem facing Australia.
p. People cannot understand certain acts or customs that migrants bring from overseas.
imp/cause
q. ∝ The feeling of being threatened arises once more
exp/simul
r. ·β as the man across the way does something we do not understand
imp/eg
s. These problems can be solved by teaching
t. 1 Language courses should be taught
exp/conc
u. ·2 1 but not pure English;
imp/contr
v. 2·2 types of dialects should be included depending on which state and city the person wishes to live in.
imp/eg
w. 1 Culture should be made one
exp/conc
x. ·2 but other cultural activities should not be discouraged.
imp/eg
y. ∝ Migrants should be taught about Australia
exp/succ
z. ·β before they step onto the soil of her land
imp/ie
aa One problem that is unsolvable is the physical differences among the different races.
bb 1 No one can expect to go out into the street
exp/add
cc ·2 and make everyone look exactly the same skin and hair colour with magic.
imp/succ
dd 1 Everyone is unique
exp/add
ee ·2 and this fact will destroy most of the hope of making Australia a place of non-discrimination.
imp/summ
ff ∝ Skin colour just cannot be changed
imp/purp
gg ·β to suit the environment.

Fig. 3.3: conjunctive relations in Text 9.

(Clause complexes have been analysed making use of the categories in Halliday (MSS))

Key: 1 2 units in paratactic relationship
∝β units in hypotactic relationship
× enhancement
+ extension

Paragraphs 3 and 4 make use of conjunctive relations in a way that is particularly typical of prestigious expository writing. In paragraph 3, the topic sentence, s, states that linguistic and socio-cultural problems can be solved by teaching and the writer then goes on to give 3 examples of how this can be done. Logical development through exemplification is one typical conjunctive structure for expository paragraphs:

III topic (thesis) s
example 1 t, u, v
example 2 w, x
example 3 y, z

In paragraph 4, a different technique is used. The writer states that problems resulting from physical differences cannot be solved in the topic sentence, aa, and then goes on to clarify this assertion by restating it in bb, cc, dd and ee. Clauses

bb through ee, in other words, make specific the general assertion presented in aa. Then, in ff and gg the points made in bb through ee are restated in a kind of emphatic (*just cannot be* — intensified modulation) summary. This has the effect of sandwiching the body of the paragraph between two general covering statements, another common expository technique:

IV topic (thesis) aa
restatement bb, cc, dd, ee
summary ff, gg

Paragraph 2 does not depend on conjunction for its organisation in this way. As noted above, it makes use of LEXICAL COHESION, REFERENCE and THEME, not CONJUNCTION, as its organising principle. Similarly the essay as a whole does not make use of conjunction to relate paragraphs 2, 3 and 4 to the Introduction. LEXICAL COHESION, REFERENCE and THEME are again exploited; in particular, the Themes of the topic sentences in each paragraph, *the first problem to be solved, these problems* and *one problem that cannot be solved* connect the paragraphs to paragraph 1. This is the typical pattern of connection found in essays approaching text 3.7 in length. Such texts are getting too long for internal conjunction alone to do the job of holding the text together.

3.3 Grammatical analysis: nominal groups

Nominal groups consisting of more than a single element are analysed in Table 3.9.

a. many problems — the area of racial differences
N T — D T Q|Cl T ||
b. many of these
N Q|D ||
c. the main problem — all races
D E T — N T
d. the first problem to be solved — the most cosmopolitan country in the world
D N T Q|| || — D E T Q|D T ||
e. many people — their way of life
N T — D T Q|T||
f. a major problem of language — a communication gap
D E T Q|| T || D Cl T
g. a problem
D T
h.
i. communities of migrants — language differences
T Q|| T || Cl T
j everyone in that community
T Q|D T ||
k. another problem
D T
l. people born in Australia able to speak English — the fact that . . . a foreign language
T Q|| || Q|| || D T Q|| || D Cl T
m. discriminatory acts
E T (or Cl T?)
n. the small ethnic communities
D E Cl T
o. the problems of social and cultural difference — another problem
D T Q|| Cl T || D T
p. certain acts or customs that migrants bring from overseas
D T Q|| ||
q. the feeling of being threatened
D T Q|| ||

r. the man across the way — something we do not understand
D T Q|| || T Q|| ||
s. these problems
D T
t. language courses
Cl T
u. pure English
Cl T
v. types of dialects — which state and city the person wishes to live in
T Q|| T || D T Q|| ||
w.
x. other cultural activities
D Cl T
y.
z. the soil of her land
D T Q|D T ||
aa. one problem — the physical differences among the different races
N T — D Cl T Q|| D E T ||
bb. the street
D T
cc. exactly the same skin and hair colour
D PD Cl T
dd.
ee. this fact — most of the hope of making Australia a place of non-discrimination
D T — N Q|D T Q|| — D T Q|| T |||||
ff. skin colour
Cl T
gg. the environment
D T

Table 3.9 Nominal groups structures in text 9 (single element groups excluded). For structural categories, see Halliday (1985)

Of interest here is the frequency of Classifier Thing structures (Halliday: 1985).

racial differences	language courses
communication gap	pure English
language differences	cultural activities
foreign language	physical differences
ethnic communities	skin and hair colour
social and cultural differences	skin colour

The frequency of this structure reflects the classificatory function of exposition. Expository writing both assumes and builds up taxonomies which bring order to the field developed in the text. Of particular interest in text 3.7 are the four structures which classify differences: (i) racial differences, (ii) language differences, (iii) social and cultural differences and (iv) physical differences. The taxonomy implicated is outined in Fig. 3.4:

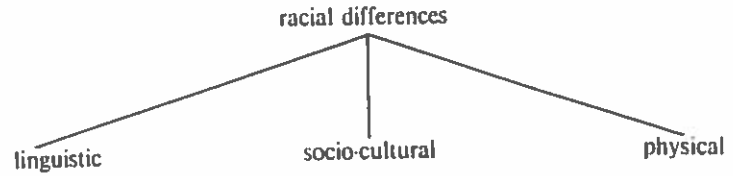


Fig. 3.4: the racial differences taxonomy in text 3.7

This classification of differences has been discussed at several points in the interpretation of the text. It appears to be more clearly structured into nominal groups in the text, than into other relevant patterns (i.e., THEME, REFERENCE, CONJUNCTION and paragraphing). Only LEXICAL COHESION supports this classification. Greater convergence between these patterns would have led to a more prestigious text overall.

4. Register

To this point linguistic patterns in text 3.7 have been discussed from the point of view of how they contribute to coherence in exposition. These patterns can also be approached from the point of view of appropriateness. How, in other words, do they reflect the context in which the student is writing? The writing context was described in general terms earlier in the paper. It was written under simulated examination conditions as part of a thematic unit on prejudice in Year 10. Text 3.7 itself can be given a genre and a register characterisation (cf. Martin, 1984) along the following lines. Its field is in broad terms political. More specifically it focuses on racial conflict — how it comes about and how it might be avoided. Its tenor is in general impersonal — relations of status, affect and contact between reader and writer are for the most part neutralised. The text's mode is written, with next to maximal distancing between writer and reader in terms of feedback (although an evaluative response from the teacher is in fact forthcoming) and with considerable distance between the language of the text and the world it describes. Impersonal abstraction, with a rather specific field focus, is typical of exposition in our culture.

Looked at in more detail, each of these register variables can in fact be interpreted as wave-like movements through the text reflecting its schematic structure. As the LEXICAL COHESION analysis shows, the field focus shifts from one paragraph to the next. Paragraph 1 introduces the field in general terms. Paragraph 2 discusses first linguistic, then socio-cultural problems. Paragraph 3 presents teaching as a solution to these problems. And paragraph 4 turns to physical differences. Tenor is less variable, but does shift in paragraphs 3 and 4, as the essay shifts from a factual to a moral stance. In 3, every clause except the last involves MODULATION: ability in s, and obligation in t through y. Modulated appeals of this kind are tokens of dominance in our society — only the powerful have the right to command in this way. Superiors can tell inferiors what they have to do, while inferiors depend on indirect request. Although the reader is not specifically addressed, there is a shift in tenor away from the impersonal in this paragraph.

In paragraph 4, a different shift in tenor is found. The shift begins in the last clause of paragraph 3 where the writer refers to *the soil of her land.* It continues in 4 with the following phrases:

no one can expect	(cf. you just can't expect; it cannot be expected)
to go out into the street	
exactly the same	(cf. precisely the same)
with magic	
just cannot be changed	(cf. you just can't; it is impossible to; it is simply not possible)
to suit the environment	(cf. to suit yourself)

These phrases are more personal and idiomatic than those in the rest of the essay, and have a more conversational ring. *No one can expect* evokes *you just can't expect,* as *skin colour just cannot be changed* does *you just can't change skin colour,* and *to suit the environment* does *to suit yourself.* In linguistic terms what is going on is that POLARITY and INTENSIFICATION are being used to draw a very sharp line between what is and what is not possible:

POLARITY	INTENSIFICATION
unsolvable	exactly (the same)
no one	most of (the hope)
everyone	just (cannot be changed)
non-discrimination	,
cannot	

POLARITY and INTENSIFICATION are typically exploited in this way, when solidarity is being expressed between interlocutors. They are in general too assertive for power differentiated situations (unless a high degree of negative affect is also present). Thus the writer can be seen in paragraph 4 to shift tenor again, from the dominant position of paragraph 3 to that of solidarity with the reader. He is probably on safe grounds in doing so, since it is hard to imagine anyone disagreeing with the points he is making about changing skin and hair colour.

Mode as well shifts throughout the text. It does so rather rhythmically, in a way that is characteristic of exposition. The shifting is in principle a move from the abstract to the concrete, although often it is simply from more abstract to less abstract formulations. A clear example of this shifting is found in o and p. In o the writer makes an abstract point about social and cultural differences. This he then illustrates with a more concrete statement about people not understanding certain acts or customs which migrants bring from overseas (i.e., abstract — o. *The problem of social and cultural differences is another problem facing Australia* and more concrete — p. *People cannot understand certain acts or customs that migrants bring from overseas.*) Mode shifts in text 3.7 along these lines in the following way:

	I /	II /	III /	IV
abstract	a b c d f g h k	o q s	aa	ee
concrete	e i j l m n p r	t u v w x y z	aa bb cc dd	ff gg

Fig. 3.5: mode shifts in text 9

A more delicate analysis is certainly needed. Clause w *(Culture should be made one)* is clearly more abstract than y *(Migrants should be taught about Australia);* similarly dd *(Everyone is unique)* is more abstract than bb and cc *(No one can go out into the street . . .).* But Fig. 3.5 does outline the mode shifting under discussion here. Abstract generalisations are illustrated with specific and more concrete examples; another abstract statement is made and exemplified, and so on. These shifts are often signalled through internal comparative conjunctions in mature exposition, as they are in paragraph 3 of this essay the fact that there are so many shifts in paragraph 2 is another reason for the difficulties of interpretation encountered in this paragraph.

5. Types of exposition

In section 2, two types of exposition were mentioned. There is no implication that this binary division is exhaustive. A more detailed examination would yield further sub-categories. For example, within moral exposition, a certain variability in the general structure of the text can arise depending upon the presence or absence of an appeal, which, if it occurs may either follow or precede the introductory part. So far in this paper, the texts described are those taken from children's writing at infants, primary and mid-secondary level. We probably need to re-examine the categories in order to describe the kinds of differences found in academic writing at the tertiary level. The ensuing discussion builds in the insights gained by Pamela Peters in her continuing work at Macquarie University with many Writing Skills courses, designed for the tertiary level student (see Peters: MSS). At least three types of academic persuasive writing need to be acknowledged: i) interpretive; ii) evaluative; and iii) argumentative. None of these may make any particular appeal to action. In this respect they differ from the earlier discussed moral-persuasive exposition. The three types of persuasive writing at the tertiary level typically present a thesis about the way the world **should be seen,** not the way the world **should be.** They are labelled persuasive because they attempt to persuade the reader **about something,** instead of persuading him **to do something.** In the same way, at the tertiary level we may find sub-types of factual exposition. A few tentative suggestions about the sub-types and their general structural shapes are made below. For this discussion, we shall use the general terms: Introduction, Body and Conclusion to refer to the parts of the exposition.

Factual exposition often derives its structure from some conventional taxonomy or easily envisaged system which forms the subject of the exposition. The body of such texts could consist of as many units as there are classes in the taxonomy or components in the system. The order in which these units are presented offers the writer a choice, though ideally it is motivated by the nature of the particular taxonomy or system under discussion. This type of factual exposition can be referred to as Explanatory type A. Yet another type of factual exposition is concerned with explaining the interdependence of the components of a system, or the influence of one unit on another. We may refer to this type as Explanatory B. In this type of exposition, a process — or means — or causation-based structure is the most usual.

The question facing the author of text 3.7 was first-off a taxonomic one, and he organized his material ("problems") into two kinds of unit: solvable problems, and insoluble ones. The order is suitable and motivated by the author's concern with what still remains to be done in the area of community relations. But the opening and closing structures are less satisfactory. Because the text's principal function is to set out its taxonomy, there is little to be said by way of introduction, except to announce the classes of things to be dealt with, which text 3.7 does, though not in a clear manner. In such texts there is even less to conclude with, because the details set out in the body are self-sufficient. The author of text 3.7 does not really provide a "conclusion", but it would be difficult to find something which was both relevant to the body, and at the same time non-repetitive.

Persuasive writing is more variable in its schematic structure than the explanatory type, and to describe it we probably need to allow for at least three different kinds of intellectual persuasion, as suggested above. **Interpretative** texts provide a selected interpretation of raw material for the reader, highlighting it by means of a thematic key and backing it up with relevant examples. **Evaluative** texts are designed to justify a particular evaluation of certain data, and must establish and apply criteria for the evaluation. Yet other texts are **argumentative** in the strict sense of supplying a set of reasons for supporting a particular thesis. Many so-called **argumentative** texts are actually compiling examples to vindicate a thematic interpretation of the data, rather than arguing out the grounds and warrants for the interpretative thesis itself. The classification is complicated by the fact that many texts combine more than one of the above types of exposition **(explanatory, interpretative, evaluative, argumentative),** although in the most successful ones, one or other will be dominant in the superstructure, and ensure an overall consistency in the functional tenor.

The introductory section of a persuasive text plays an important part in proposing the particular interpretative theme to be discussed, the evaluative criteria to be used, or the argumentative thesis to be defended. It establishes the abstract framework for the discussion, which normally precedes the treatment of more specific material. The concluding sections too have a more crucial role than in factual-explanatory texts, serving to affirm the viability of the interpretation, the validity of the ultimate value judgement, or to make the final move in the argument. Strictly speaking, it is only in the case of the last that there is a conclusion, i.e., a logical development backed up by all the preceding discussion. More generally, conclusion in all kinds of persuasive writing highlights the most important generalization(s) of the text.

The schematic structures of various types of exposition may be tabled as follows:

	INTRODUCTION	BODY	CONCLUSION
EXPLANATORY (A) (explain what)	Indicate subject and classes	Present classes in an order	Review
EXPLANATORY B (explain how/why)	Indicate phenomenon to be accounted for	Analyse contingent relationships in data	Restate
INTERPRETATIVE	Propose theme to be discussed	Apply thematic key to data	Affirm viability of view
EVALUATIVE	Indicate judgment to be sought and criteria used	Test data against criteria	Affirm validity of evaluation
ARGUMENTATIVE	Propose thesis to be defended	Argue grounds	Formulate logical conclusion

Table 3.10 Subtypes of academic exposition

The following figure presents a tentative taxonomy of the types of exposition:

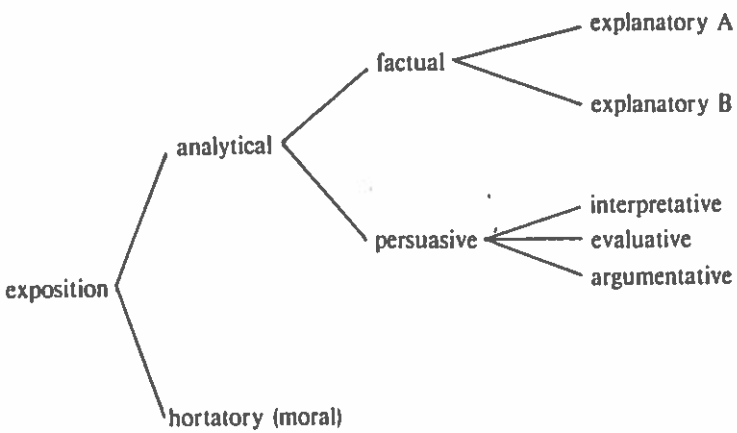


Figure 3.5: A tentative taxonomy of exposition

The question posed to the author of text 3.7 was double-barrelled and potentially ambiguous, as already noted. At one level it seems to solicit an explanatory response, on first what are the problems (Explanatory A), and secondly how they can be solved (Explanatory B). It is as if the problems and their solutions are relatively cut and dried. The student's answer suggests some recognition of this, with the taxonomy of problems announced in the introduction, and the ensuing material structured in terms of categories of problem: the linguistic, social and cultural, as well as the solvable and the insoluble. Unfortunately the categories are not really discrete, which caused certain difficulties discussed above, and we might also query the relevance of introducing the insoluble category, in an essay supposed to be dealing with "how (the problems) can be overcome". The "how" aspect of the question is overall less well handled, and in the earlier part of the essay (para. 2) the student seems to be diverted on to explaining how the problems came about, rather than how they can be solved. Paragraph 3 at least is devoted to "solutions", though they vary from the practical (more language teaching) to the unimaginable ("culture should be made one").

Yet the "solutions" paragraph is really hortatory rather than analytical, and the student seems to urge solutions as much as to explain them.

6. Ideology

In spite of having analysed text 3.7 at the levels of grammar and lexis, discourse and register, there remain systematic linguistic patterns in the text still in need of explanation. These relate to the ideological stance adopted by the writer (cf. Kress and Hodge, 1979). The three most significant of these patterns are:

1. The use of modulated agentless passives in paragraph 3, in contrast with the agentless impossibilities in paragraph 4.
2. The use of concessive conjunctions in connection with each of the agentless passives in paragraph 3.
3. The use of reference chains to refer to migrants, but not other Australians, who are referred to as people.

These patterns reflect an underlying tension in the rationale having to do with accommodating cultural differences in such a way that racial tensions resolve themselves at the same time as migrants retain something of their cultural identity. It is the problem of 'unity through diversity' as it was once referred to by way of political slogan in Canadian politics.

Paragraph 2 is for the most part ideologically neutral. The writer points out the differences between migrants and other Australians, and discusses the reactions of Australians to linguistic and cultural differences. However, the way in which native Australians are identified changes throughout the paragraph:

l people born in Australia able to speak English
p people
r we

At first native-born Australians are referred to as such, in contrast with people born overseas. Then, in p, native born Australians become *people;* and in r the author includes both himself and the reader in this group: *we.* This sets up an opposition between Australians and migrants which is retained in paragraph 3. In 3, the writer suggests that problems can be solved if Australians teach migrants English, make the culture of Australia one, and teach migrants about Australia before they come (cf. the formulation of the question — *the problems faced by ethnic minorities* — not by Australians).

The way in which agency is used in the text also contributes to this opposition of Australians to migrants. The writer avoids making Australians responsible for acts of discrimination by writing in n: *discriminatory acts occur.* He does not treat discrimination as something done by Australians to migrants. However, in paragraph 3, where Australians are pictured as solving problems rather than causing them, he does use agentive clauses (again, cf. the agentless passive in the formulation of the question: how these problems can be overcome):

t Language courses should be taught (by Australians)
u but not pure English (elliptical for: pure English should not be taught by . . .)
v types of dialects should be included (by Australians)
w Culture should be made one (by Australians)
y Migrants should be taught (by Australians)

Each of these clauses is an agentless passive, implying rather than stating the part to be played by Australians in the process. This reflects the 'unity through diversity' tension noted above. The solutions in paragraph 3 might be criticised on the grounds that they destroy the culture of migrants. Phrased as they are, clauses t, u, v, w and y give Australians credit for solving the problems (via agency) at the same time as covering up their participation (via the agentless passives). The question of who is being taught language courses and whose culture is being made one is also fudged, though less clearly. The writer does not include a Recipient in

t, although in u *(not pure English)* it is clear that he has Australians teaching English to migrants in mind (not Australians learning migrants' community languages!). In w he does not specify whose culture is to be made one, but in x, his reference to *other cultural activities* again clearly implicates that it is migrants' culture that is to be absorbed. In y he is explicit about the fact that migrants should be taught about Australia, not Australians about migrants. The resonating *soil of her land* which closes the paragraph seals the opposition of Australians to migrants; it is clear by this point that it is migrants who will adapt to Australia, and not vice versa.

The unity/diversity tension underlying the fudging in paragraph 3 is clearly reflected in the use of concessive conjunctions between t and u, and between v and w:

t Language course should be taught
u but not pure English;
v Culture should be made one
w but other cultural activities should not be discouraged.

The writer is not giving much away. One might have expected in u that he would allow that migrant languages could be taught as well; instead he refers simply to the fact that the type of English which is taught should be appropriate. And in v and w, culture is opposed to cultural activities (via REFERENCE: *culture — other cultural activities*), which makes one wonder just what kinds of cultural activity are compatible with culture being made one. The writer is reacting to the problem of assimilating migrants while giving them an identity of their own, but is doing so in a way that leaves them with little to work with. This is an effective way of covering up difficulties in a paragraph which is after all about solutions to problems. It is of course important in such a paragraph to cover up problems arising from the solutions proposed.

Paragraph 3 contrasts markedly with paragraph 4 in terms of the problems discussed. In 4 there is no opposition of agentive Australians to acted upon migrants. The paragraph is about people throughout. The writer's point is so incontestable that no fudging need take place.

7. Implications

In general our group's interest in exposition stemmed from a concern with the development of writing in primary, secondary and tertiary education. So it is perhaps appropriate to close with a few remarks related to the implications of our discussions for an educational context.

First of all, it is clear that expository writing is a very different kind of writing from that used in narrative. This is not to say that it is the only genre through which learning does or should take place. Certainly students can learn through narrative, and many other genres as well. Rather, it is simply to point out that exposition has a place in our culture, and that members of our culture have firm expectations as to what exposition is like, and that these expectations differ from those associated with story contexts. Moreover, within the general category of exposition, there are a number of different sub-types, a tentative classification for which was proposed above. These as well are each appropriate in some contexts but not others. And they differ from each other in predictable ways. All this

means that some kind of genre consciousness is essential if students and teachers are to cooperate in the development of expository writing. At present the general level of consciousness is far too low. Infants and primary school teachers for example refer to all the writing done by their students as stories, whether they involve narration, exposition or any other types of writing. Secondary teachers probably have more awareness of the distinction between narration and exposition (at least in the political context of championing one against the other), but almost certainly have an inadequate understanding of the different types of exposition — this is obvious from questions such as that eliciting text 3.7 which are in fact ambiguous or ambivalent in their generic requirements.

Generic naivety at the tertiary level is perhaps most clearly reflected in the aghast reaction of lecturers and professors who find their students cannot write the kind of essays they expect when it is by no means clear that the expository genres demanded are even touched upon in secondary school.

This brings us to a second point, concerning responsibility for teaching expository writing. Exposition has an important place in our culture — particularly in our education system where students' lives quite literally depend on their mastery of this genre in evaluation situations towards the end of secondary and throughout tertiary education. In spite of this, infants and primary teachers take no responsibility whatsoever for developing expository writing. And even in secondary school, it is quite common for a narrative orientation to predominate until year 10, when the pressure of forthcoming written examinations becomes unavoidable. This has the effect of giving students next to no preparation for the kind of writing that in fact matters most. It is hard to think of comparable instances of educational irresponsibility in our culture, though there are no doubt others to be found (in this regard, it is one thing to object to a system of state wide examinations; it is quite another to resist preparing students for them because of philosophical qualms).

Connected with this is the question of what stages students go through in learning to write exposition, if they are in fact lucky enough to succeed on their own. This is a complicated question because three factors are involved. One is the student's own experience of language and linguistic maturity. There is some sense, at present not very well understood, in which expositions like that in text 3.7 grow out of report writing (texts 2 and 5). There is no evidence that narrative is easier for students than exposition, or a necessary stage leading into expository writing. The differences between the genres are so great that it is hard to imagine how any continuity of development could take place. In fact, children in infants school spontaneously produce expository texts — and for some it is the favoured genre, favoured until they run up against the narrative bias of their teachers. The second important factor in the development of exposition is then the teacher's attitude to what kind of writing is appropriate for children of a given age. The attitude of many teachers, probably reflecting their training (sic) in English literature and next to complete lack of exposure to language study itself, is strongly towards narrative. This attitude discriminates against children who favour exposition; and results in a general supression of the genre for several years in primary and early secondary school. The idea that narrative is a simpler and more 'personal' genre, and a superior way of exploring the world reflects a kind of naive romanticism about children and learning rather than an appreciation of

writing development, but it is an idea that is widely held. The third factor relevant here has to do with the organisation of education itself — curriculum as well as examination procedures. Certain subject areas demand expository writing, and exams certainly do, so whatever developmental stage a child is at, and whatever genre is favoured by the teacher, the time comes when exposition is demanded, and students must come up with it as best they can. Thus what stages a child goes through in learning to write exposition is a complex matter, with linguistic maturity, teacher prejudice, and school needs, all playing a role. There is a rather desperate need at present for linguistically informed research into this area to see what in fact is, and more important, what could be, going on as far as writing development is concerned.

This brings us to the final, and perhaps most vexing question; namely, how much do students, teachers and teachers of teachers need to know about language in order to foster the development of expository writing (or writing of any kind for that matter). This is really three separate questions, since students, teachers and teacher educators will have different needs, and will draw upon linguistics in different ways for their own purposes. If the analyses performed in this paper are at all convincing, then it would appear that some kind of semantically and functionally organised grammar is essential if student and teacher are to have a language to talk about language. And as well, some understanding of discourse structure is also crucial — genres are after all realised through texts, not isolated sentences. It is the place of linguists to provide grammars and discourse analyses which are relevant, and to make them accessible to educators who may wish to adapt them. Language is an object, not simply a tool. But it is an object about which its users are scarcely conscious. And unless its structure is brought to consciousness, it tends to use its users, thus preventing them from effectively using it. It is this challenge — in essence an ideological one — which applied linguistics must address and overcome.

CHAPTER FOUR

DISCOURSE STRUCTURES IN LITERARY NARRATIVE: EXAMPLES FROM GRAHAM GREENE'S "JUBILEE"

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•D G Butt (Co-convenor)
D Courts
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The aim of this workshop group has been to try and do justice to the range of approaches and intuitions of members of the group in a somewhat "polyphonic" report, while engaging with the overarching themes of the Workshop, as adumbrated by John Sinclair, Ruqaiya Hasan and Jim Martin.

We first thought about the problems of "temporality" and "purpose" in the definition of context as raised by John Sinclair in particular and started with the notion, a very advantageous one to us, of the literary text as an independent and self-enclosed context. Whatever its relations with life-at-large and what we playfully like to call "reality", the literary text is dependent for its purpose and meaning on an enclosed world of interpretation. Every element of information in the literary context, whether it is experiential or interpersonal, is assumed by the reader to be globally as well as locally relevant. And whereas the local relevance of some element of meaning is established at the phase in sequence where it occurs, obviously there is an assumption of an ultimate global relevance.

Moreover, the literary text begins to define its syntagmatic possibilities from the very start, so if you take the word "jubilee" in the title which, after all, is our way into the story, and consider some of the dimensions of the word "jubilee", a jubilee seemed to us to be a **popular** celebration with elements of **display** celebrating a long period of, possibly, **imperial rule** (or at least we made the imperial connection with the British 1930s). Well, the notion of "long period" brings in an awareness of age and the end of an era: such meaning areas as preservation of a past, preservation of a present state and so on. "Imperial", finds its reflections in the text as a whole, of course: Mr Chalfont is a governor-type from the colonies and there is the theme of "colonials in London" when Amy is busy "cleaning up the streets". The whole question of "display" gets realised syntagmatically in the story, in the street decorations, in the cleaning up of the streets to make it all look nice, in ostentation, in all sorts of forms, in vulgar dress and so on. "Popular celebration" involves the lower classes, plebeian spontaneity, dancing, loving, drinking as opposed to the self-conscious inhibition of the upper classes.